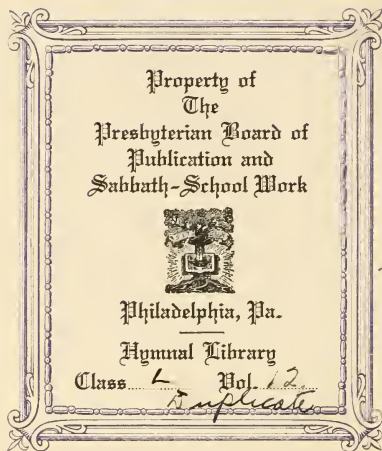



Songs
for
Little People

72
NO. 12

Duplicates



500
3994



Digitized by the Internet Archive
in 2012 with funding from
Princeton Theological Seminary Library

<http://archive.org/details/littlepe00dani>

SONGS FOR LITTLE PEOPLE

FOR USE IN THE SUNDAY-SCHOOL
THE KINDERGARTEN
AND THE HOME

FRANCES WELD DANIELSON
AND
GRACE WILBUR CONANT

WITH AN INTRODUCTION
BY
LUCY WHEELOCK

THE WESTMINSTER PRESS
PHILADELPHIA
1914

COPYRIGHT, 1905
BY
FRANCES WELD DANIELSON
AND
GRACE WILBUR CONANT

THE PILGRIM PRESS
BOSTON

INTRODUCTION

IF the wise man who preferred to write the songs of a nation to making its laws could have appointed song-makers for successive generations of children in every land, there might be to-day more people moved by "concord of sweet sounds," and fewer "fit for treason, stratagem, and spoils."

Those who are able to reach the heart of childhood through words, melody, and rhythm may always be counted among the wise who bring their gifts to the child. In order to write songs for children, it is necessary to "live with children," to know how to appeal to a child's feeling and understanding. Miss Danielson in her "Songs for Little People" shows a rare sympathy with the child-life and knowledge of its needs. The work is the result of her actual experience in teaching little ones and writing for them.

It is unique in its plan, including songs for every day and songs for Sunday, songs of one stanza for the wee ones, and songs for the older members of the class. The verses of the new songs are simple, childlike and poetic, and it is a real pleasure to find many of the classics of childhood included in the collection. The fine musical quality of the book is due to the original work of Miss Conant, and her renderings of selected melodies from many of the best composers. The list of authors and composers is a notable one.

One can heartily wish that this little book may reach many "little people" throughout the land.

LUCY WHELOCK.

FOREWORD

THE day is far past when anything was considered good enough for children, and the beginnings of reading and singing are now made the beginnings of literature and music. There is a growing conviction that to be suitable for them a poem need not be commonplace, nor a song ordinary. In preparing "Songs for Little People" the endeavor has been to make a book of literary and musical value, that is yet perfectly simple and childlike.

The poems have been chosen not alone for their beauty of thought but for their beauty of expression, the best writers of child-verse being called upon to contribute, for words learned at this early stage, when they will be retained in the memory the entire life, should be such as will prove treasures, and not mental rubbish. The music, while simple, within the compass of children's voices, and rhythmical, has been selected with equal care. Melodies from the masters, foreign kindergarten music, old English, French, and German carols have been used, and the folk-songs of many lands, some of which are believed to be now published for the first time in this country.

The book is adapted to the kindergarten and primary grades of the Sunday-school, to the kindergarten, and the home. It is so arranged that the strictly religious portions, the hymns, Bible verses, songs for festival days, processions, and offertories, come in the first half, and the nature songs, wee songs, motion songs, and music, in the last half. This will be found convenient by both Sunday-school teachers and kindergartners, although hymns and festival songs are much used in the kindergarten, and the modern Sunday-school teacher appreciates the value of nature and motion songs.

The special features are the revival of many of those choice old hymns which are indeed the heritage of childhood, and which have been in sore danger of passing; Bible verses set to simple music, a delightful way to learn Scripture; wee songs for the tiniest children, who cannot yet carry the thought over into a second stanza; and motion songs and music, that spiritualize the physical exercises necessary to insure quiet attention.

Sincere thanks are tendered to the authors and publishers who have so kindly permitted the use of poems and songs, and to the friends of little children, both in the Sunday-school and the kindergarten, who have shown interest in the progress of this book. It now remains for it to win its way to the hearts of the little people and to be given out to the world through their voices.

FRANCES WELD DANIELSON.
GRACE WILBUR CONANT.

CONTENTS

HYMNS

OPENING	NUMBER	JESUS CHRIST	NUMBER
Father in Heaven	1	Gentle Jesus, Meek and Mild	19
Morning Hymn	2	I Think When I Read	24
THE CREATOR		Jesus, Friend of Little Children	25
All Things Bright and Beautiful	7	Jesus Loves Me	10
Little Lamb, Who Made Thee	8	Lord, Who Lovest Little Children	15
THE FATHER'S CARE		Love's Lesson	20
Can a Little Child Like Me	37	Our Shepherd	18
He Cares for Me	13	Saviour, like a Shepherd Lead Us	17
Hymn of Thanks	11	The Master Has Come over Jordan	14
The Father's Care	6	SERVICE	
Winter Hymn	78	God, Make My Life a Little Light	12
GOD'S DAY		I Cannot Do Great Things	21
Sabbath Morning Bells	3	Jesus Bids Us Shine	9
The Church	5	Oh, What Can Little Hands Do	111
PRAYER		One Little Star	22
A Prayer	109	The Golden Rule	23
A Prayer for Each Season	16	EVENING	
He Prayeth Best Who Loveth Best	108	Child's Evening Prayer	29
Lord of the Sunlight	26	Evening Hymn	27
Thy Kingdom Come	4	When My Evening Prayer Is Spoken	28
Verse before Prayer	110		

VERSE SONGS

Be ye kind one to another	33	Remember now thy Creator	34
Blessed are the pure in heart	36	Suffer little children	30
Freely ye received	32	We love him	35
He that loveth not	31		

SONGS FOR SPECIAL SEASONS

THANKSGIVING		NEW YEAR	
Can a Little Child Like Me	37	A Happy New Year	48
Harvest Song	38	EASTER	
Hymn of Thanks	11	Children's Easter Praise	53
CHRISTMAS		Easter Carol	50
Carol, Children, Carol	41	Easter Hymn	51
Christmas Song	40	Easter Song	54
Martin Luther's Christmas Carol	46	The Sun Is Gone Down	52
Silent Night	42	CHILDREN'S DAY	
The Blessed Day	39	All the Happy Children	57
The Christmas Manger Hymn	44	Children's Day Processional	58
The Three Wise Men	49	Children of the Heavenly King	59
What Can I Give Him	43	The Children's Song	55
What Child is This	47	When, His Salvation Bringing	56
While Shepherds Watched Their Flocks	45		

PROCESSIONALS AND OFFERTORIES

NUMBER	NUMBER
Giving 64	The Children's Offertory 63
March 120	The Knight's Marching Song 60
Offertory March 66	To and Fro 61
Processional 119	We Give Thee but Thine Own 65
The Better Land 62	

GREETING AND FAREWELL SONGS

A Birthday Greeting 67	Good-bye Hymn 69
A Welcome 68	Good-bye Song 70

NATURE SONGS

AUTUMN	
Fly Away, Swallow 71	Our Happy Secret 87
Nature's Good Night 72	Pitapat 82
The Squirrel 74	Robin Redbreast 81
Where Do All the Daisies Go 73	The Alder by the River 80
	The Cheerful Sunbeam 83
WINTER	
Hide-and-Seek 75	SUMMER
In Winter 107	A Flower Song for Children 90
Snow Song 106	Clover Blossoms 92
Tiny Little Snowflakes 76	Queer Little Cradles 88
Winter Hymn 78	Song of the Breezes 89
When the Snow Is on the Ground 77	The Wind 91
SPRING	MISCELLANEOUS
Dandelions in the Grass 85	My Mother 97
Flowers 84	Stars and Flowers 93
Friends 86	The Evening Star 94
Little Brown Seed 79	The World's Music 96
	Twinkle, Twinkle, Little Star 95

WEE SONGS

A Prayer 109	In Winter 107
A Thought 103	Snow Song 106
Birdies with Broken Wings 101	The Rainbow 99
Happy as a Robin 102	What the Moon Said 105
Happy Thought 98	Whichever Way the Wind Doth Blow 100
He Prayeth Best Who Loveth Best 108	Wrens and Robins in the Hedge 100

MOTION SONGS

Autumn Leaves 113	The Finger Family 117
Oh, What Can Little Hands Do 111	The Nest 114
The Birds' Lullaby 116	The Rain-drops 115
The Birds' Year 112	The Waking of the Flowers 118

MOTION MUSIC

March 120	Swaying Trees 122
Processional 119	The Evening Bell 123
Sunday Morning 121	

float-ing on the qui-et air, Comes the dear, fa-mil-iar greet-ing, Call-ing us to prayer.

4

THY KINGDOM COME

FRANCES RIDLEY HAVERGAL

ALBERTO RANDEGGER

1. God of heav-en, hear our sing-ing; On-ly lit-tle ones are we, Yet a
2. Let thy king-dom come, we pray thee, Let the world in thee find rest, Let all

great pe-ti-tion bring-ing, Fa-ther, now we come to thee.
know thee and o-bey thee, Lov-ing, pray-ing, bless-ing, blessed. A-men.

3 Let the sweet and joyful story
Of the Saviour's wondrous love,
Wake on earth a song of glory,
Like the angels' song above.

4 Father, send the glorious hour,
Every heart be thine alone;
For the kingdom and the power,
And the glory are thine own.

THE CHURCH

ALICE C. D. RILEY

JESSIE L. GAYNOR

1. The quiet Sabbath morn is here, And pealing forth so
 2. As to the church we take our way, The bells' deep voices

loud and clear, The chimes of church bell reach the ear. Ding! Dong! Ding!
 seem to say, Come worship God this holy day. Ding! Dong! Ding!

3. The quiet church is hushed in prayer, We bow the head while wait - ing there, And
 soft - ly falls the gold - en light Thro' arch - ing win - dows high and bright.

CHORUS

Lit - tle ones to him be - long, They are weak but he is strong. Yes, Je - sus loves me,

Yes, Je - sus loves me, Yes, Je - sus loves me, The Bi - ble tells me so.

vales re - jice; Lit - tle lamb, who made thee? Dost thou know who made thee?

poco rit.

12

GOD, MAKE MY LIFE A LITTLE LIGHT

MATILDA BETHAM EDWARDS

GRACE WILBUR CONANT

1. God, make my life a lit - tle light, With - in the world to glow; A
 2. God, make my life a lit - tle flower, That giv - eth joy to all; Con -

The musical score is in G major (one sharp) and common time (C). It features a vocal melody and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal staff.

3. The qui - et church is hushed in prayer, We bow the head while wait - ing there, And

This section continues the musical score, maintaining the same key and time signature. It includes the vocal melody and piano accompaniment for the third line of the song.

10

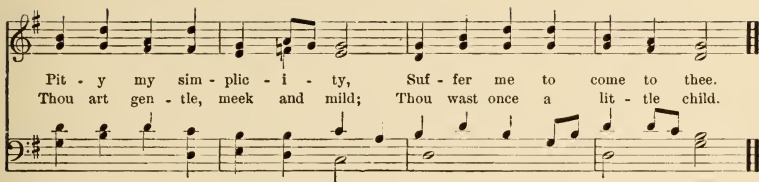
JESUS LOVES ME

ANNA WARNER

WILLIAM B. BRADBURY, 1862

Je - sus loves me! this I know, For the Bi - ble tells me so.

The musical score is in F major (two flats) and 2/4 time. It features a vocal melody and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are written below the vocal staff.



3 Loving Jesus, gentle Lamb,
In thy gracious hands I am,
Make me, Saviour, what thou art,
Live thyself within my heart.

4 I shall then show forth thy praise,
Serve thee all my happy days;
Then the world shall always see
Christ, the holy Child, in me.

I CANNOT DO GREAT THINGS

Adapted from A. BILLETER

1. I can - not do great things for him Who did so much for me, But
2. There are small things in dai - ly life, In which I may o - bey, And

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 3/4. The voice part is on a single staff with a treble clef. The piano accompaniment is on two staves, with a grand staff (treble and bass clefs). The piano part features chords and moving lines in both hands, supporting the vocal melody. The lyrics are written below the voice staff, with two verses provided.

ONE LITTLE STAR

SUSAN COOLIDGE

Gascon Carol

Allegretto

1. One lit - tle star in the star - ry night, One lit - tle
 2. One lit - tle flower in the flow - er - ful spring, . One lit - tle

beam in the noon - day . . light, One lit - tle drop in the
 feath - er in one lit - tle wing, One lit - tle note when the

Bless - ed Je - sus, bless - ed Je - sus, Thou hast bought us, thine we are.
 Bless - ed Je - sus, bless - ed Je - sus, Hear thy chil - dren when they pray.

Ped. *

3 Thou hast promised to receive us,
 Poor and sinful though we be;
 Thou hast mercy to relieve us,
 Grace to cleanse, and power to free:
 Blessed Jesus, blessed Jesus,
 Early let us turn to thee.

4 Early let us seek thy favor;
 Early let us do thy will;
 Blessed Lord and only Saviour,
 With thy love our bosoms fill:
 Blessed Jesus, blessed Jesus,
 Thou hast loved us, love us still.

I CANNOT DO GREAT THINGS

Adapted from A. BILLETER

1. I can - not do great things for him Who did so much for me, But
 2. There are small things in dai - ly life, In which I may o - bey, And

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of one sharp and a 3/4 time signature. The melody is simple and hymn-like, with the piano accompaniment providing harmonic support through chords and single notes.

GENTLE JESUS, MEEK AND MILD

CHARLES WESLEY

H. M. D.

1. Gen - tle Je - sus, meek and mild, Look up - on a lit - tle child;
 2. Lamb of God, I look to thee, Thou shalt my ex - am - ple be;

The musical score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment consists of a right hand in treble clef and a left hand in bass clef, both with a key signature of one sharp and a 4/4 time signature. The melody is simple and hymn-like, with the piano accompaniment providing harmonic support through chords and single notes.

ONE LITTLE STAR

SUSAN COOLIDGE

Gascon Carol

Allegretto

1. One lit - tle star in the star - ry night, One lit - tle
 2. One lit - tle flower in the flow - er - ful spring, . One lit - tle

beam in the noon - day . . light, One lit - tle drop in the
 feath - er in one lit - tle wing, One lit - tle note when the

riv - er's might, What can they do, . . oh, what can they do?
 man - y birds sing, All are so lit - tle, fee - ble and few.

3 Each little star has its special ray,
 Each little beam has its place in the day,
 Each little river drop impulse and sway;
 Feather and flower and songlet help too.

4 Each little child can some love-work find,
 Each little hand and each little mind,
 All can be gentle and useful and kind,
 Though they are little, like me and like you.

THE GOLDEN RULE

REV. S. C. BEACH

ARTHUR W. THAYER

“As ye would oth - ers should to you, So,” Je - sus said, “to oth - ers do.” What

do I like when one I meet, At home, or school, in house or street? I

like a smile on lips to play, As morn - ing sun - light on the day; I

like a kind - ly word to hear, To glad my heart and give me cheer.

Copyright, 1886, by The John Church Company. Used by permission

I THINK WHEN I READ

JEMIMA THOMPSON LUKE

1. I . . think,—when I read that sweet sto - ry of old, When
2. I . . wish that his hands had been placed on my head, That his



Je - sus was here a - mong men, How he called lit - tle chil - dren as
arm had been thrown a - round me; And that I might have seen his kind



lambs to his fold,— I should like to have been with them then;
look when he said, “Let the lit - tle ones come un - to me!”



3 Yet still to his footstool in prayer I may go.

LORD OF THE SUNLIGHT

Adapted from words by
ISABELLA HOWE FISKE

"Crusaders' Hymn"

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in 4/4 time. The key signature has one flat (B-flat). The melody is primarily in the Soprano and Alto parts, with the Tenor and Bass parts providing harmonic support. The lyrics are printed below the vocal staves.

Lord, of the sun - light, Lord of the star - light, Lord of the sea - sons, Teach me to know

How best to love thee, How best to serve thee, 'Mid summer's flowers or win - ter's snow.

Matthew 10: 8

Free - ly ye re - ceived, free - ly give.

Ephesians 4: 32

Be ye kind one to an - oth - er, be ye kind one to an - oth - er, ten - der - heart - ed, for - giv - ing each oth - er. Be ye kind one to an - oth - er.

1. Je - sus, ten - der Shep - herd, hear me, Bless thy lit - tle lamb to - night;
2. All this day thy hand hath led me, And I thank thee for thy care;

Through the dark - ness be thou near me, Keep me safe till morn - ing light.
Thou hast clothed me, warmed me, fed me, Lis - ten to my eve - ning prayer.

31

I John 4: 8

He that lov - eth not know - eth not God; for God is love.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves, treble and bass, with a grand staff bracket on the left. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the voice staff. The score ends with a double bar line.

Copyright, 1905, by Congregational Sunday-School and Publishing Society

32

Matthew 10: 8

Free - ly ye re - ceived, free - ly give.

This musical score is for the verse Matthew 10: 8. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The vocal line consists of two phrases: 'Free - ly ye re - ceived,' followed by a rest, and then 'free - ly give.' The piano accompaniment provides a harmonic foundation with chords and moving lines in both the right and left hands.

33

Ephesians 4: 32

Be ye kind one to an - oth - er, be ye kind one to an - oth - er, ten - der -
heart - ed, for - giv - ing each oth - er. Be ye kind one to an - oth - er.

This musical score is for the verse Ephesians 4: 32. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 9/8. The vocal line is divided into two systems. The first system contains the lyrics 'Be ye kind one to an - oth - er, be ye kind one to an - oth - er, ten - der -' followed by a line break. The second system contains 'heart - ed, for - giv - ing each oth - er. Be ye kind one to an - oth - er.' The piano accompaniment includes a variety of musical textures, including chords, arpeggios, and melodic lines in both hands.

34

Ecclesiastes 12: 1

Re - mem - ber now thy Cre - a - tor in the days of thy youth, in the days of thy youth.

This musical score is for the verse Ecclesiastes 12: 1. It features a vocal line and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line consists of a single phrase: 'Re - mem - ber now thy Cre - a - tor in the days of thy youth, in the days of thy youth.' The piano accompaniment features a steady harmonic accompaniment with chords and moving lines in both hands.

I John 4 : 19

We love him, be - cause he first loved us.

The musical score is for the hymn "I John 4:19". It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "We love him, be - cause he first loved us." The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a common time signature. The melody is simple and hymn-like, with a final cadence.

Matthew 5 : 8, 7, 9

1. Bless - ed are the pure in heart : for they shall see God.
 2. Bless - ed are the mer - ci - ful : for they shall ob - tain mer - cy.

3. Bless - ed are the peace - mak - ers : for they shall be called the
 chil - dren of God, the chil - dren of God.

The musical score is for the hymn "Matthew 5:8, 7, 9". It features a vocal line in treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The lyrics are: "1. Bless - ed are the pure in heart : for they shall see God. 2. Bless - ed are the mer - ci - ful : for they shall ob - tain mer - cy. 3. Bless - ed are the peace - mak - ers : for they shall be called the chil - dren of God, the chil - dren of God." The piano accompaniment consists of two staves, treble and bass, with a key signature of two flats and a common time signature. The melody is simple and hymn-like, with a final cadence.

marcato e poco rit.

Ped.

a tempo

poco rit.

There - fore lit - tle chil - dren sing, There - fore lit - tle chil - dren sing.

poco rit.

Words used by permission of the author. Music copyright, 1905, by Congregational Sunday-School and Publishing Society

SILENT NIGHT

Words from the German

German Air

1. Ho - ly night! si - lent night! All is calm, all is bright,
 2. Ho - ly night! si - lent night! Guid - ing Star, lend thy light!
 3. Ho - ly night! si - lent night! Won - drous Star, lend thy light!

Round the gen - tle moth - er and child, Ho - ly in - fant ten - der and mild,
 See the east - ern wise men bring Gifts and hom - age to our King!
 With the an - gels let us sing Hal - le - lu - jah to our King!

Rests in heav'n - ly peace, Rests in heav'n - ly peace.
 Je - sus Christ is here, Je - sus Christ is here.
 Je - sus Christ is here, Je - sus Christ is here.

43

WHAT CAN I GIVE HIM

CHRISTINA G. ROSSETTI

Adapted from a Danish Folk-song

What can I give Him, Poor as I am?

If I were a shep-herd, I would bring a lamb; If I were a wise man,

I would do my part,— Yet what can I give Him? Give my heart.

Copyright, 1905, by Congregational Sunday-School and Publishing Society

THE CHRISTMAS MANGER HYMN

MARTIN LUTHER

Air by J. E. SPILMAN

1. A - way in a man - ger, no crib for a -
 2. The cat - tle are low - ing, the ba - by a -

Con Pedale

bed, The lit - tle Lord Je - sus laid down his sweet
 wakes, But lit - tle Lord Je - sus, no cry - ing he

head. The stars in the sky . . . looked down where he
 makes. I love thee, Lord Je - sus, look down from the

lay - The lit - tle Lord Je - sus a - sleep on the hay.
 sky, And stay by my era - dle till morn - ing is night.

MARTIN LUTHER'S CHRISTMAS CAROL

Written for his little son Hans, 1535

MARTIN LUTHER

Katolischen Kirchen Gesang Buch, 1625

(Ancient Church Melody, "Jesu! Redemptor Omuium")

1. Give heed, my heart, lift up thine eyes! What is it in that man - ger lies?
 2. Oh, dear - est Je - sus, ho - ly child, Make thee a bed, soft, un - de - filed,
 3. My heart for ver - y joy doth leap, My lips no more can si - lence keep;
 4. Glo - ry to God in high - est heaven, Who un - to man his Son has given,

Who is the child so young and fair? The bless - ed Christ - child li - eth there.
 Here in this poor young heart of mine, That I may ev - er - more be thine.
 I, too, must sing, with joy - ful tongue, That sweet - est, dear - est cra - die song.
 While an - gels sing, our hearts to cheer, To all the earth a glad new year!

REFRAIN *f*

This, this is Christ the King, Whom shep - herds guard and an - gels sing!

This, this is Christ the King, The babe, the Son of Ma - ry!

A HAPPY NEW YEAR

FRANCES WELD DANIELSON

Adapted from DUNCAN HUME

Con spirito

1. The old year now has run his race, The new year comes to fill his place.
 2. The old year brought much love and joy To ev - ery lit - tle girl and boy.
 3. Oh, may the new year hap - py be, And full of good for you and me!

Con Pedale

REFRAIN

Good - bye, dear old year. A wel - come to the new!

THE THREE WISE MEN

(CAROL FOR EPIPHANY)

"Cherry Tree Carol" (Traditional)

1. When Ma - ry in the man - ger laid Her babe, with lov - ing
 2. They came . . to the Christ - child Their of - ferings to
 3. They gave . . the child in - cense And myrrh and fine . .
 4. And wise . . men still trav - el The path that they . .

hands, Three wise men came to wor-ship him, From far east - ern lands.
 bring, For they saw his star shin - ing, The star of . . the King.
 gold, These of - ferings they brought him, The wise men of old.
 trod, From the East and the West, to The king - dom of God.

EASTER CAROL

FRANCES WELD DANIELSON

(EASTER)

Swiss Folk-song

Allegretto

1. From man-y a tower both far and near The joy - ous bells are ring - ing; From
 2. White li - ly bells with tongues of gold The glad good news are tell - ing; Tall

cres.
 man-y a choir with - in God's house Sweet voi - ces clear are sing - ing, Sweet
 palms wave high their branch - es green, The cho - rus loud is swell - ing, The

cres.

REFRAIN

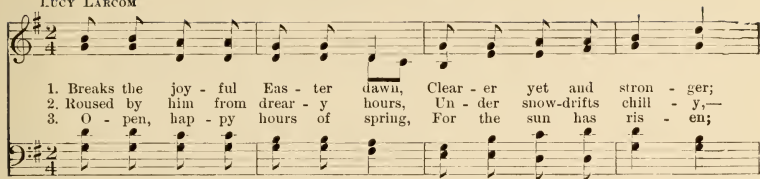
voi - ces clear are sing - ing. What means this song they sing al - way? What mu - sic do the
 cho - rus loud is swell - ing.

f *poco rit.*
 glad bells play? Christ lives a - gain, Our King to reign, 'Tis bless - ed Eas - ter day.

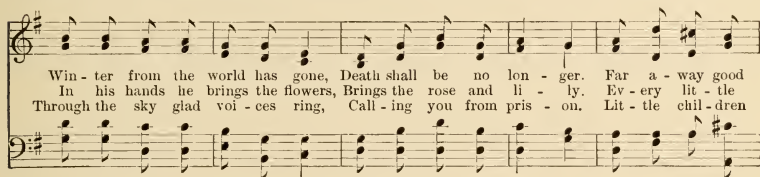
f *poco rit.*

EASTER HYMN

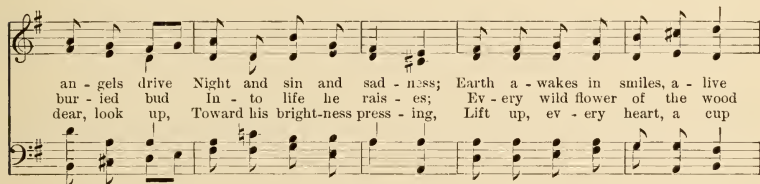
LUCY LARCOM



1. Breaks the joy - ful Eas - ter dawn, Clear - er yet and stron - ger;
 2. Roused by him from drear - y hours, Un - der snow-drifts chill - y,—
 3. O - pen, hap - py hours of spring, For the sun has ris - en;

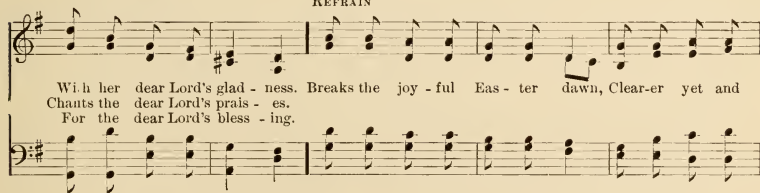


Win - ter from the world has gone, Death shall be no lon - ger. Far a - way good
 In his hands he brings the flowers, Brings the rose and li - ly. Ev - ery lit - tle
 Through the sky glad voi - ces ring, Call - ing you from pris - on. Lit - tle chil - dren

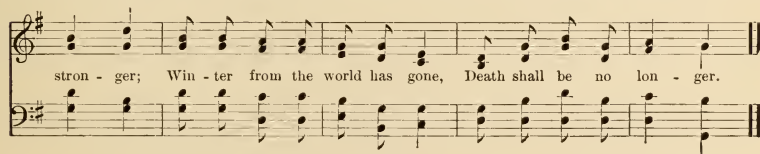


an - gels drive Night and sin and sad - ness; Earth a - wakes in smiles, a - live
 bur - ied bud In - to life he rais - es; Ev - ery wild flower of the wood
 dear, look up, Toward his bright-ness press - ing, Lift up, ev - ery heart, a cup

REFRAIN



With her dear Lord's glad - ness. Breaks the joy - ful Eas - ter dawn, Clear-er yet and
 Chants the dear Lord's prais - es.
 For the dear Lord's bless - ing.



stron - ger; Win - ter from the world has gone, Death shall be no lon - ger.

THE SUN IS GONE DOWN

GEORGE MACDONALD

Tranquillo

1. The sun is gone down . . . And the moon's in the

Con Pedale

sky; But the sun will come up, . . . And the moon be laid by.

cres.

2. The flower is a - sleep, But it is not dead; When the morn - ing
3. When win - ter comes It will die - no, no! It will on - ly

cres.

shines, It will lift its head. 4. Sure is the
hide From the frost and the (Omit.) snow.

sun - mer, Sure is the sun, . . The night and the win - ter Are shad-ows that

The first system of the musical score. The vocal line (treble clef) begins with a half note G4, followed by quarter notes A4, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment (grand staff) features a right hand with a half note G4, quarter notes A4, Bb4, A4, G4, F4, E4, D4, C4, and a left hand with a half note G3, quarter notes A3, Bb3, A3, G3, F3, E3, D3, C3. The key signature has two flats (B-flat major), and the time signature is common time (C).

poco rit. e marcato

run, . . The night and the win - ter Are shad-ows that run. . .

poco rit. e marcato

The second system of the musical score. The vocal line continues with a half note D4, quarter notes C4, Bb3, A3, G3, F3, E3, D3, C3. The piano accompaniment continues with a right hand featuring a half note D4, quarter notes C4, Bb3, A3, G3, F3, E3, D3, C3, and a left hand with a half note D3, quarter notes C3, Bb2, A2, G2, F2, E2, D2, C2. The tempo marking *poco rit. e marcato* appears above the vocal line and below the piano line. The system concludes with a double bar line.

EASTER SONG

ALICE C. D. RILEY

JESSIE L. GAYNOR

1. The hap - py birds with joy will sing On East - er morn, On East - er morn. The
 2. Each blade of grass that up - ward springs On East - er morn, On East - er morn, To

li - lies fair their bells will ring On East - er morn. The win - ter's cold and snows are past, New
 wait-ing hearts a mes-sage brings On East - er morn. The life that buds in flower and tree Will

THE CHILDREN'S SONG

FRANCES WEED DANIELSON

(CHILDREN'S DAY)

GRACE WILBUR CONANT

Con moto

1. Tall grass - es are swing - ing, The gay birds are sing - ing, With
 2. Our hap - py child fac - es Are raised in sweet prais - es, To the

p

snow - drifts of dais - ies the mead - ows are white, Red ros - es are
 Fa - ther who gave us birds, flow - ers and light. With glad voi - ces

cres.

cres.

sweet - 'ning The air with their greet - ing, This flower day, this day for the
 ring - ing, Our hearts' love we're bring - ing, This flower day, this day for the

chil - dren, so bright, This flower day, this day for the chil - dren, so bright.

f

f

WHEN, HIS SALVATION BRINGING

JOHN KING
Con spirito

Adapted from CHARLES H. RICHARDS

1. When, his sal - va - tion bring - ing, To Zi - on Je - sus
2. And since the Lord re - tain - eth His love for chil - dren
3. For should we fail pro - claim - ing Our great Re - deem - er's
REFRAIN. Fling out, fling out the ban - ner Of Christ, our heaven - ly

came, still, praise, King; The chil - dren all stood sing - ing, Though now as King he reign - eth, The stones, our si - lence sham - ing, Ring out, ring out Ho - san - na, Ho - san - na to his name; On Zi - on's heaven - ly hill, Would their ho - san - nas raise. And Hal - le - lu - jah sing. FINE.

Nor did their zeal of - fend him, We'll flock a - round his ban - ner, But shall we on - ly ren - der But, as he rode a - long, Who sits up - on the throne; The trib - ute of our words? He And No;

From "Songs of Christian Praise," by permission of Taintor Brothers, Publishers

D.C.

let them still at - tend him,
cry a - loud, "Ho - san - na
while our hearts are ten - der,

And smiled to hear their song.
To Da - vid's roy - al Son!"
They too shall be the Lord's.

D.C.

CHILDREN'S DAY PROCESSIONAL

1. 'Tis chil - dren's day; from heart to heart Let joy, let joy re - spon-sive ring ;
2. For coun - try, home and na - tive land; For peace, sweet peace, our na - tion's crown;

The musical score is written for a piano. The top staff is in G major (one sharp) and 4/4 time. The melody is simple and repetitive, consisting of eighth and quarter notes. The bottom staff is in G major and 4/4 time, providing a harmonic accompaniment with chords and single notes. The lyrics are printed below the top staff, with two verses. The first verse is: "1. 'Tis chil - dren's day; from heart to heart Let joy, let joy re - spon-sive ring ;". The second verse is: "2. For coun - try, home and na - tive land; For peace, sweet peace, our na - tion's crown;". The score ends with a double bar line.

CHILDREN OF THE HEAVENLY KING

JOHN CENNICK
Marcato

M. COSTA



1. Chil - dren of the heaven - ly King, As ye jour - ney, sweet - ly sing;
2. Chil - dren of the heaven - ly King, As ye jour - ney, sweet - ly sing;



Sing your Sav - iour's wor - thy praise, Glo - rious in his works and ways.
Sing your Sav - iour's wor - thy praise, Glo - rious in his works and ways.



They are hap - py now and we . . . Soon their hap - pi - ness shall see.
On - ly thou our Lead - er be, . . . And we still will fol - low thee.



Chil - dren of the heaven - ly King, As ye jour - ney, sweet - ly sing.
Chil - dren of the heaven - ly King, As ye jour - ney, sweet - ly sing.

PROCESSIONALS AND OFFERTORIES

60

THE KNIGHTS' MARCHING SONG

FRANCES WELD DANIELSON

GRACE WILBUR CONANT

Con spirito

1. A lit - tle band of knights are we, March - ing, march - ing on,
2. We're a young and hap - py band, March - ing, march - ing on,

Ped. * *Ped.* *

Straight and strong, as knights should be, March - ing, march - ing on. Christ our King and
Work we find on ev - ery hand, March - ing, march - ing on. Help - ful to the

p
Ped. * *Ped.* *

Lead - er, too, We his knights both brave and true; He has work for
weak and small, Brave and kind and good to all, Read - y at the

cres.
Ped. simile *

REFRAIN

us to do While march - ing on. March - ing on, march - ing on,
 King's least call, While march - ing on.

Knights so brave and true, . . . March-ing on, march-ing on, Our King's work to do.

The musical score is written for voice and piano. The voice part is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is on two staves (treble and bass clefs) with the same key signature. The score is divided into two systems. The first system contains the first two lines of music, including the vocal melody and piano accompaniment for the first two lines of the lyrics. The second system contains the next two lines of music, including the vocal melody and piano accompaniment for the next two lines of the lyrics. The piano part features a steady, rhythmic accompaniment with chords and moving lines in both hands. The vocal part is a simple melody that follows the rhythm of the lyrics. The score ends with a double bar line.

Copyright, 1905, by Congregational Sunday-School and Publishing Society

THE BETTER LAND

(The questions and answers may be sung by teacher and pupils, or by two sets of children.)

WILLIAM B. BRADBURY, 1861

1. Whith-er, pil - grims, are you go - ing, Go - ing each with staff in hand ?
 2. Fear ye not the way so lone - ly, You, a lit - tle, fee - ble band ?

The first system of music is in 3/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, with a simple bass accompaniment. The lyrics are written below the notes.

We are go - ing on a jour - ney, Go - ing at our King's com - mand.
 No, for friends un - seen are near us, Ho - ly an - gels round us stand.

The second system continues the melody and accompaniment. The lyrics are written below the notes.

The third system of music is in 3/4 time. It features a treble and bass staff. The melody is primarily in the treble staff, with a simple bass accompaniment. The lyrics are written below the notes.

REFRAIN

Sing - ing, sing - ing, all the day, . . Give a - way, oh, give a - way !

acc. leggiero

Sing - ing, sing - ing, all . . the day, . . Give, give a - way.

65

WE GIVE THEE BUT THINE OWN

WILLIAM W. HOW

GRACE WILBUR CONANT

We give thee but thine own, What - e'er the gift may be:

All that we have is thine a - lone, A trust, O Lord, from thee. A - MEN.

OFFERTORY MARCH

(After the offering has been taken up, let the children stop marching, standing quietly while they sing the prayer.)

HÄNDEL. *Att.*



poco rit. *a tempo*

in each face. A wel - come, oh, dear chil - dren, A wel - come be to

poco rit. *a tempo*

you. . . A wel - come, oh, dear chil - dren, To all, both warm and true. . .

GOOD-BYE SONG

FRANCES WELD DANIELSON

MENDELSSOHN

Good - bye to all, 'Tis time, we know, For lit - tle chil - dren

mf

home to go. Good - bye to all, Good - bye to all. Oh, may we, till a -

p *mf*

p *mf*

The musical score is written for voice and piano. The key signature is D major (two sharps) and the time signature is 2/4. The vocal line is in the treble clef, and the piano accompaniment is in the grand staff (treble and bass clefs). The lyrics are: "Good - bye to all, 'Tis time, we know, For lit - tle chil - dren home to go. Good - bye to all, Good - bye to all. Oh, may we, till a -". Dynamic markings include *mf* (mezzo-forte), *p* (piano), and *mf* (mezzo-forte). The score is divided into two systems, with the first system ending after the first line of music and the second system ending after the second line of music.

NATURE SONGS

71

FLY AWAY, SWALLOW

CHRISTINA G. ROSSETTI

GRACE WILBUR CONANT

Fly a - way, fly a - way o - ver the sea,

Con Pedale

The first system of the musical score for 'Fly Away, Swallow'. It features a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are 'Fly a - way, fly a - way o - ver the sea,'. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a 'Con Pedale' instruction. The melody is simple and melodic, with the piano accompaniment providing a harmonic foundation.

Sun - lov - ing swal - low, for sum - mer is done; Come a - gain, come a - gain,

The second system of the musical score. The vocal line continues with the lyrics 'Sun - lov - ing swal - low, for sum - mer is done; Come a - gain, come a - gain,'. The piano accompaniment continues with chords and single notes, maintaining the harmonic structure established in the first system.

come back to me, Bring - ing the sum - mer and bring - ing the sun.

The third system of the musical score. The vocal line concludes with the lyrics 'come back to me, Bring - ing the sum - mer and bring - ing the sun.' The piano accompaniment ends with a final chord. The score is written in a clear, legible style with standard musical notation.

NATURE'S GOOD NIGHT

Adapted from MYLES B. FOSTER

1. Clouds of gray are in the sky, Flocks of birds are wing - ing by.
 2. Breez - es bring a breath of snow, To their homes the squir - rels go.

Con Pedale

Trees now dressed in fa - ded brown Send their leaves all rus - tling down.
 Soon the feather - y flakes will fly, Drift - ing from a win - try sky.

Lit - tle flowers in slum - ber deep, Nod their drow - sy heads and sleep.
 All the brooks will go to rest, Coats of ice on ev - ery breast.

All the world must say, "Good night," Till spring comes back with sun - shine bright.

Words from "The New First Reader, Educational Music Course," used by permission of Ginn and Company, Publishers

WHERE DO ALL THE DAISIES GO

ISABELLA F. BELLAWS

GRACE WILBUR CONANT

Andantino

1. Where do all the dais - ies go? I know, I know!
 2. Where do all the bird - ies go? I know, I know!

mf

Un - der - neath the snow they creep, Nod their lit - tle heads and sleep;
 Far a - way from win - ter snow, To the fair, warm South they go;

p

In the spring-time out they peep,— That is where they go.
 There they stay till dais - ies blow,— That is where they go.

Ped. * *Ped.* *

In the spring - time out they peep,— That is where they go.
 There they stay till dais - ies blow,— That is where they go.

f

Ped. *Ped.* *

THE SQUIRREL

The Wellspring
Allegretto

GRACE WILBUR CONANT

1. The squirrel has - tens to and fro, With wal - nuts and with corn, His
2. The hap - py har - vest time he knows Will ver - y soon be past, So

Con Pedale

store to fill ere comes the snow, And au - tunn fields are shorn.
gai - ly at his work he goes,—Cold win - ter's com - ing fast.

Con Pedale

Copyright, 1905, by Congregational Sunday-School and Publishing Society

HIDE-AND-SEEK

FRANK DEMPSTER SHERMAN
Grazioso

1. Now hide the flowers be - neath the snow, And win - ter shall not find them; Their
2. The lit - tle brooks keep ve - ry still, Safe in their ice homes ly - ing; Let
3. Gone are the birds, they're hid - ing where The win - ter nev - er search - es; Safe

Con Pedale

safe - ty nooks he can - not know: They left no tracks be - hind them.
win - ter seek them where he will, There's no chance for his spy - ing.
in the balm - y south - ern air They sing on sun - lit perch - es.

Words used by permission of Houghton, Mifflin & Co.

4 But comes the spring at last to look
For all her playmates hidden,
And one by one, flower, bird and brook,
Shall from its place be bidden.

76

TINY LITTLE SNOWFLAKES

LUCY LARCOM

Danish Folk-song

1. Ti - ny lit - tle snow - flakes, In the air so high, Are you lit - tle
2. Whirl - ing on the side - walk, Danc - ing in the street, Kiss - ing all the

an - gels, Float - ing in the sky? Robed so white and spot - less,
fac - es Of the chil - dren sweet, Load - ing all the house - tops,

Fly - ing like a dove, Are you lit - tle crea - tures From the world a - bove?
Pow - dering all the trees, — Cun - ning lit - tle snow-flakes, Lit - tle bu - sy bees.

WHEN THE SNOW IS ON THE GROUND

J. W. ELLIOTT

Andante non troppo

When the snow is on the ground Lit - tle rob - in red-breast grieves, For no

ber - ries can be found, And on the trees there are no leaves. The

air is cold, the worms are hid, For this poor bird what can be done? We'll

strew him here some crumbs of bread, And then he'll live till snow is gone.

dim. *cres.* *p*

78

WINTER HYMN

"Poems of Home Life"

AGNES R. BACON

Win-ter day! fros-ty day! God a cloak on all doth lay; On the earth the

Con Pedale

snow he shed-deth, O'er the lamb a fleece he spread-eth, Gives the bird a coat of feath-er,

To pro-tect it from the weather, Gives the chil-dren home and food; Let us praise him,—God is good!

ritard *cres.*

Used by permission of Oliver Ditson Company, owners of the copyright

LITTLE BROWN SEED

E. NESBIT

GRACE WILBUR CONANT

Andantino

1. Lit - tle brown seed, O lit - tle brown broth - er, Are you a - wake in the dark? . . .
 2. Lit - tle brown seed, O lit - tle brown brother, What kind of a flower will you be? . . .

Here we lie cos - i - ly, close to each oth - er; Hark to the song of the lark! . . .
 I'll be a pop - py, all white like my moth - er; Do be a pop - py like me! . . .

"Wak-en!" the lark says, "Wak-en and dress you, Put on your green coat and gay; . . .
 What? You're a sun-flower? How I shall miss you When you're grown gold-en and high! . . .

Blue sky will smile on you, Sunshine ca - ress you—Waken, 'tis morn-ing, 'tis May! . . .
 But I shall send all the bees up to kiss you! Lit - tle brown brother, good - bye. . . .

THE ALDER BY THE RIVER

CELIA THAXTER

HERMANN STRACHAUER

1. The al-der by the riv-er Shakes out her pow-dery curls, The wil-low buds in
 2. The gay green grass comes creeping, So soft be-neath their feet; The frogs be-gin to
 3. And just as man-y dai-sies As their soft hands can hold, The lit-tle ones may

sil-ver For lit-tle boys and girls. The lit-tle birds fly o-ver,
 rip-ple A mus-ic clear and sweet. The but-ter-cups are com-ing,
 gath-er, All fair in white and gold. Here blows the warm red clo-ver,

And oh, how sweet they sing! To tell the hap-py chil-dren That once a-gain 't is spring.
 And scar-let col-um-bine, And in the sun-nymead-ows The dan-de-li-ons shine.
 There peeps the vio-let blue,— Oh, hap-py lit-tle chil-dren, God makes them all for you.

CHORUS

Who is it brings the flow-ers, A-dorn-ing earth a-new? 'T is God, oh, hap-py

chil-dren, He makes them all for you, He makes them all for you.

Words used by permission of Houghton, Mifflin and Co.

ROBIN REDBREAST

Words and Music by GRACE WILBUR CONANT

Andantino

Wel-come, wel-come, hap-py bird, Flit-ting hi-ther, flit-ting thi-ther. Glad-der

Con Pedale

song was nev-er heard In the sun-ny spring-time weath-er. Rob-in

red-breast, rob-in red-breast, Let us sing of spring to-geth-er, Rob-in

red-breast, rob-in red-breast, Let us sing of spring to-geth-er.

THE CHEERFUL SUNBEAM

The Youth's Companion

GRACE WILBUR CONANT

Allegretto grazioso

1. One day a sun-beam met a cloud; 'T was in the month of May.

Con Pedale

Frown-ing, the cloud said, an - gri - ly, "You're al - ways in the way!" — . . The

sun - beam smiled, and said, "My dear, Why can't we work to - geth - er? The

flow - ers need us both, you know, Sun-shine and rain - y weath - er."

Words used by permission of The Youth's Companion and Ginn and Company
 Music copyright, 1905, by Congregational Sunday-School and Publishing Society

FRANCES RIDLEY HAVERGAL

ALBERTO RANDEGGER

1. Buds and bells, sweet A - pril pleas-ures, Spring-ing all a - round, . . .
 2. When the wea - ry lit - tle flow-ers Close their star - ry eyes, . . .

The first system of the musical score for 'Flowers'. It features a vocal melody in G major (one flat) and 4/4 time. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The lyrics are for two verses.

White and gold and crim - son treas - ures, From the cold, un - love - ly ground.
 By the dark and dew - y hours, . . Strength and fresh - ness God sup - plies.

The second system of the musical score. The vocal melody continues with the same melodic pattern. The piano accompaniment provides harmonic support with chords in the right hand and a steady bass line in the left hand.

He who gave them grace and hue, Made the lit - tle chil - dren too.
 He who sends the gen - tle dew, Cares for lit - tle chil - dren too.

The third system of the musical score. The vocal melody concludes with a final note. The piano accompaniment also concludes with a final chord. The lyrics are for two verses.

3 Then he gives the pleasant weather,
 Sunshine warm and free,
 Making all things glad together,
 Kind to them and kind to me.
 Lovely flowers, he loveth you,
 And the little children too.

4 Though he cannot hear you singing
 Softly chiming lays,
 Surely God can see you bringing
 Silent songs of wordless praise;
 Hears your anthem, sweet and true,
 Hears the little children too.

DANDELIONS IN THE GRASS

Andantino

Words and Music by GRACE WILBUR CONANT

Dan - de - li - ons in the grass, Like lit - tle gol - den suns,

Con Pedale

Watch the great sun o'er them pass, As fast the morn - ing runs.

When the sun turns toward the west, Be - fore the sky grows red, . . .

Dan - de - li - ons think 'tis best Like him to start for bed. . . .

From "The Snowflake Dance and Five Other Songs for the Kindergarten." Used by permission

ABBIE FARWELL BROWN

Adapted from MYLES B. FOSTER

1. How good to lie a lit - tle while And look up through the tree! The
 2. The wind comes steal - ing o'er the grass, To whis - per pret - ty things, And

Ped. Ped. Ped. simile

sky is like a kind, big smile Bent sweet - ly o - ver me. The
 though I can - not see him pass, I feel his care - ful wings. So

sun - shine flick - ers through the lace Of leaves a - bove my head, And
 man - y gen - tle friends are here, Whom one can scarce - ly see, A


kiss - es me up - on the face, As moth - er kiss - es me in bed.
 child should nev - er feel a fear, Wher - ev - er he may chance to be.

Words used by permission of Houghton, Mifflin and Co.

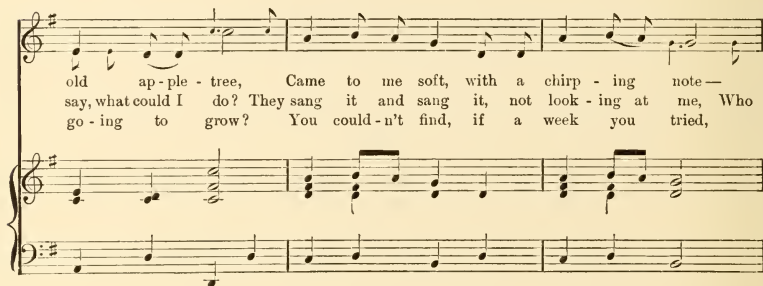
OUR HAPPY SECRET

MARGARET SIDNEY

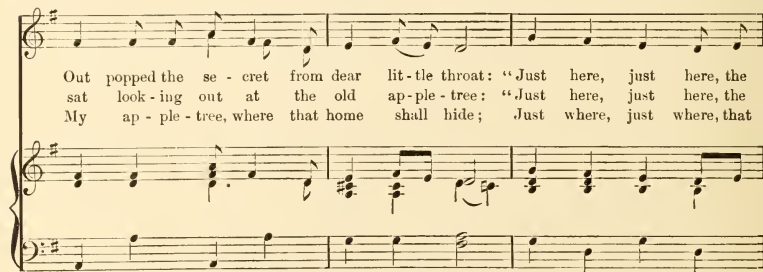
ALICE PITMAN WESLEY



1. Oh, I could - n't help it! It came to me Out of the midst of an
 2. I... did - n't lis - ten! I tell you true, They told it - and I -
 3. Do you think I'd tell - Oh, dear me, no! - Just where that wee nest is...



old ap - ple - tree, Came to me soft, with a chirp - ing note -
 say, what could I do? They sang it and sang it, not look - ing at me, Who
 go - ing to grow? You could - n't find, if a week you tried,



Out popped the se - cret from dear lit - tle throat: "Just here, just here, the
 sat look - ing out at the old ap - ple - tree: "Just here, just here, the
 My ap - ple - tree, where that home shall hide; Just where, just where, that

Words used by permission of the author. Music used by permission of S. J. Eddy



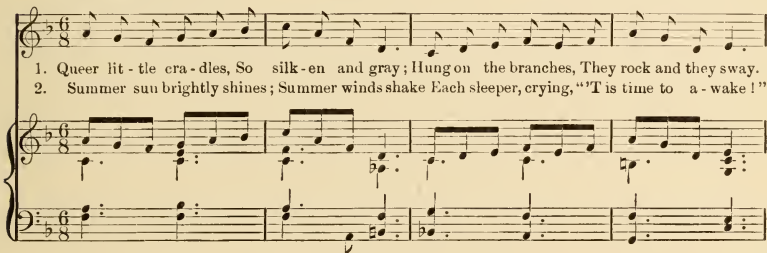
nest shall be. No - bod - y knows it! Oh, hap - py we!"
 nest shall be. No - bod - y knows it! Oh, hap - py we!"
 nest shall be; No - bod - y knows it - On - ly we three!

88

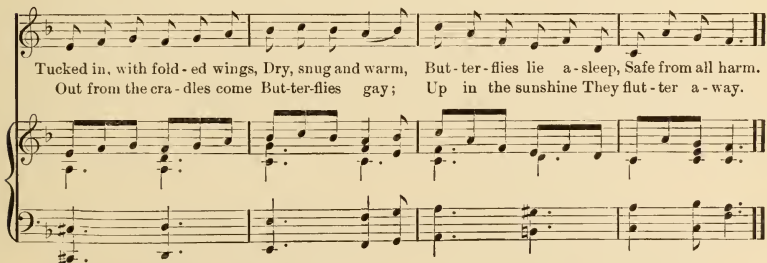
QUEER LITTLE CRADLES

FRANCES WELD DANIELSON

Adapted from J. W. ELLIOTT



1. Queer lit - tle cra - dles, So silk - en and gray; Hung on the branches, They rock and they sway.
 2. Summer sun brightly shines; Summer winds shake Each sleeper, crying, "T is time to a - wake!"



Tucked in, with fold - ed wings, Dry, snug and warm, But - ter - flies lie a - sleep, Safe from all harm.
 Out from the cra - dles come But - ter - flies gay; Up in the sunshine They flut - ter a - way.

SONG OF THE BREEZES

L. P.
Allegretto

GRACE WILBUR CONANT

1. We romp with the flow - ers and grass; We whis - per sweet songs to the
 2. We car - ry the snow - flakes in win - ter, To make for the earth a white
 3. In day - time, a - cross the blue sky, We drive flee - cy clouds like white

Ped. Ped. Ped. Ped. simile

trees; We fan ach - ing brows as we pass, In all things the Fa - ther we please.
 dress; We bring, too, the rain - drops in sun - mer, The grass and the flow - ers to bless.
 sheep; At eve - ning so quick - ly we fly, To rock all the bird - ies to sleep.

REFRAIN

Oh, we are the bree - zes that blow! We bring you a mes - sage to - day. Our

mp

Fa - ther has sent us, you know, To tell you of him in our play.

1. All the wide mead-ows are sweet with clo-ver, Ro-sy clo-ver blooms
2. Gold-en but-ter-cups catch-ing the sun-light, While the heav-ens are

fair to see, Com-mon as sunshine, but some-how dear-er Than oth-er state-lier
blue and fair, Then when days are dark and mis-ty, Mak-ing sun-shine

flowers can be; Lov-ing to give, on ev-ery hand, Scatter-ing fragrance through the land.
ev-ery-where; Happy the sea-son that may hold Good-ly store of your fair-y gold.

Used by permission of American Baptist Publication Society

3 Hidden away under meadow grasses,
Like a hint of the far, blue sky,
If we look close we shall find a blossom
Right at our feet, so quiet and shy;
Quiet and shy, yet what were spring,
Wanting the violet's offering?

4 Day by day the happy wild flowers
Lift their heads to the sun's warm glow,
Gratefully drink the cooling showers,
Rocked by the winds, sway to and fro;
Then as the night brings shadows deep,
Drooping their little heads they sleep.

THE WIND

"The wind bloweth where it listeth, and thou hearest the sound thereof, but canst not tell whence it cometh, and whither it goeth."

CHRISTINA G. ROSSETTI

GRACE WILBUR CONANT

Andante con moto

1. Who has seen the wind? Neith - er I nor you; But
2. Who has seen the wind? Neith - er you nor I; But

Con Pedale

when the trees bow low their heads, The wind is pass - ing through.
when the leaves hang trem - bling, The wind is pass - ing by.

Copyright, 1905, by Congregational Sunday-School and Publishing Society

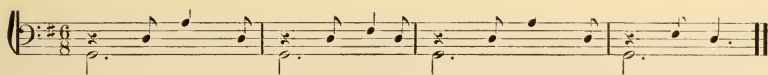
CLOVER BLOSSOMS

J. C. MACY

J. C.

1. Bloom - ing clo - ver blos - soms, Fresh and fair to see, While you live,
2. In the hap - py sum - mer You are al - ways seen, Pink and white,

Used by permission of Oliver Ditson Company, owners of the copyright



Da capo al fine

Just as boys and girls, you know, Off to sleep at twi-light go.
Wide a - wake they of - ten stay, All night long, to dance and play.

Words from "The New First Reader, Educational Music Course," used by permission of Ginn and Company, Publishers

95

TWINKLE, TWINKLE, LITTLE STAR

JANE TAYLOR

J. W. ELLIOTT

Andante con moto e tranquillo

1. Twin - kle, twin - kle, lit - tle star, How I won - der what you are! Up a -

2. When the blaz - ing sun is gone, When he noth - ing shines up - on, Then you

3. Then the trav - 'ler in the dark Thanks you for your ti - ny spark: How could

p *cres.*

- bove the world so high Like a dia - mond in the sky.
 show your lit - tle light, Twin - kle, twin - kle, all the night.
 he see where to go, If you did not twin - kle so?

ten.

4 In the dark blue sky you keep,
 Often through my curtains peep,
 For you never shut your eye,
 Till the sun is in the sky.

5 As your bright and shining spark
 Lights the trav'ler in the dark,
 Though I know not what you are,
 Twinkle, twinkle, little star.

96

THE WORLD'S MUSIC

GABRIEL SETOUN

1. The world is such a hap - py place, That chil - dren, wheth - er big or small, Should
 2. I wa - ken when the morn - ings come, And feel the air with song a - live, A

Leggiero

al - ways have a smil - ing face, And nev - er, nev - er sulk at all.
 strange, sweet mu - sic, like the hum Of bees a - bout their bu - sy hive.

MY MOTHER

MARY STANHOPE

GRACE WILBUR CONANT

Allegretto

When at morn I first a - wake, My moth - er's face I see,

acc. leggiero

Ped. *Ped. simile*

Smil - ing and all a - light with love, And bend - ing o - ver me.

When the bed - time shad - ows fall, I'm al - ways sure of this,

poco rit.

Just as I'm drift - ing off to dreams, I feel my moth - er's kiss.

poco rit.

Words from "The New First Reader, Educational Music Course," used by permission of Ginn and Company, Publishers
Music copyright, 1905, by Congregational Sunday-School and Publishing Society

WEE SONGS

98

HAPPY THOUGHT

ROBERT LOUIS STEVENSON

Arranged by G. W. C.

Animato

The world is so full of a num-ber of things, I'm sure we should all be as happy as kings.

This musical score is for the song 'Happy Thought' by Robert Louis Stevenson, arranged by G. W. C. It is marked 'Animato'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one sharp (F#), and a 3/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a 3/4 time signature. The lyrics are: 'The world is so full of a num-ber of things, I'm sure we should all be as happy as kings.'

Words used by permission of Charles Scribner's Sons
Copyright, 1905, by Congregational Sunday-School and Publishing Society

99

THE RAINBOW

CHRISTINA G. ROSSETTI

Adapted from SCHUMANN

If all were rain and nev - er sun, No bow could span the

Con Pedale

This musical score is for the song 'The Rainbow' by Christina G. Rossetti, adapted from Schumann. It is marked 'Con Pedale'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, key signature of one sharp (F#), and a 2/4 time signature. The piano accompaniment consists of two staves, treble and bass, with a key signature of one sharp and a 2/4 time signature. The lyrics are: 'If all were rain and nev - er sun, No bow could span the'.

hill; If all were sun and nev - er rain, There'd be no rain - bow still.

This block contains the continuation of the musical score for 'The Rainbow'. The voice part continues with the lyrics: 'hill; If all were sun and nev - er rain, There'd be no rain - bow still.' The piano accompaniment continues on two staves.

100

WHICHEVER WAY THE WIND DOTHS BLOW

CAROLINE A. MASON

Andantino

GRACE WILBUR CONANT

Which - ev - er way the wind doth blow Some heart is glad to have it so. Then

Con Pedale

blow it east or blow it west, The wind that blows, that wind is best.

poco rit.

Copyright, 1905, by Congregational Sunday-School and Publishing Society

101

BIRDIES WITH BROKEN WINGS

MARY MAPES DODGE

Adapted from RAFF

Bird - ies with brok - en wings Hide from each oth - er; But

ba - bies in trou - ble Can run home to moth - er.

accel.

Words used by permission

102

HAPPY AS A ROBIN

EMILIE POULSSON

Adapted from LAURE COLLIN

Animato e leggiero

First system of the musical score for 'Happy as a Robin'. It features a treble and bass staff in 2/4 time with a key signature of one flat. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'Hap - py as a rob - in, Gen - tle as a dove —'

Second system of the musical score for 'Happy as a Robin'. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'That's the sort of lit - tle child Ev - ery one will love.'

Copyright, 1905, by Congregational Sunday-School and Publishing Society
 Words used by permission of Lothrop, Lee & Shepard Co.

103

A THOUGHT

ROBERT LOUIS STEVENSON

GRACE WILBUR CONANT

Allegretto

First system of the musical score for 'A Thought'. It features a treble and bass staff in common time with a key signature of two sharps. The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are: 'It is ver - y nice to think The world is full of meat and drink, With

Second system of the musical score for 'A Thought'. The melody continues in the treble staff, and the accompaniment continues in the bass staff. The lyrics are: 'lit - tle chil - dren say - ing grace, In ev - ery Chris - tian kind of place.'

Words used by permission of Charles Scribner's Sons
 Copyright, 1905, by Congregational Sunday-School and Publishing Society

104

WRENS AND ROBINS IN THE HEDGE

CHRISTINA G. ROSSETTI

Wrens and rob - ins in the hedge, Wrens and rob - ins here and there,

Build - ing, perch - ing, peck - ing, flutter - ing ev - ery - where.

105

WHAT THE MOON SAID

LUCY WHELOCK

Adapted from GOUNOD

Not too slowly

I can-not shine like the sun, so bright, God did not give me a bril-liant light; I'm

on - ly a moon, but I'll do my best To shine and shine while you all rest.

MOTION SONGS

111

OH, WHAT CAN LITTLE HANDS DO

(As the children sing the responses, they hold out hands, and point to lips, eyes, and hearts.)

GRACE W. HINSDALE

GRACE WILBUR CONANT

Allegretto moderato

TEACHER: 1. Oh, what can lit - tle hands do, To please the King of heaven?
2. Oh, what can lit - tle lips do, To please the King of heaven?

SCHOLARS: The lit - tle hands some work may try That will some sim - ple
The lit - tle lips can praise and pray, And gen - tle words of

want sup - ply: Such grace to mine be given, Such grace to mine be given.
kind - ness say: Such grace to mine be given, Such grace to mine be given.

Copyright, 1905, by Congregational Sunday-School and Publishing Society

3 Oh, what can little eyes do,
To please the King of heaven?
The little eyes can upward look,
And learn to read God's holy Book:
Such grace to mine be given.

4 Oh, what can little hearts do,
To please the King of heaven?
Young hearts, if God his Spirit send,
Can love and trust their Saviour-Friend:
Such grace to mine be given.

THE BIRDS' YEAR

(Let the children stand and represent the flying birds by their fluttering fingers, which light gently upon heads and shoulders. The outstretched, swaying arms become the waving branches. Then the left hands form round nests, and the young ones are fed with the fingers of the right hands. Once more the fluttering fingers fly like birds, high above.)

FRANCES WELD DANIELSON

German

1. Lit - tle birds are fly - ing High up in the air.
2. Trees their branch - es spread - ing, Wave and beck - on "Come!

Lit - tle birds are light - ing Here, there, ev - ery - where.
Come and start the build - ing Of each ti - ny home."

Copyright, 1905, by Congregational Sunday-School and Publishing Society

3 Birds their nests are weaving,
Soft and snug and round;
Soon to young ones giving
Food that they have found.

4 Now the nests are empty, —
High up in the air
Baby birds are flying
Here, there, everywhere.

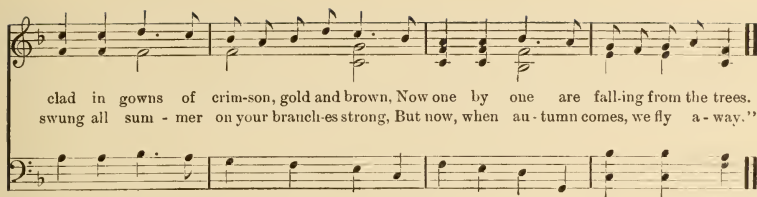
AUTUMN LEAVES

(The leaves are represented by the children's fluttering fingers.)

Silesian Folk-song

1. The leaves that all the sum - mer long Have rus - tled in each pass - ing breeze, All
2. "Good - bye to you, O moth - er dear," Each one in part - ing seems to say. "We've

Words from "The New First Reader, Educational Music Course," used by permission of Ginn and Company, Publishers



clad in gowns of crim-son, gold and brown, Now one by one are fall-ing from the trees.
swung all sum - mer on your branch-es strong, But now, when au - tumn comes, we fly a - way."

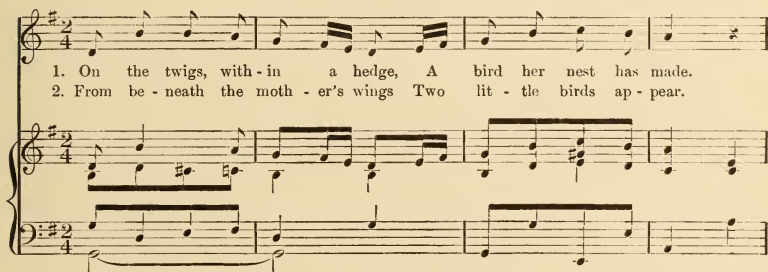
114

THE NEST

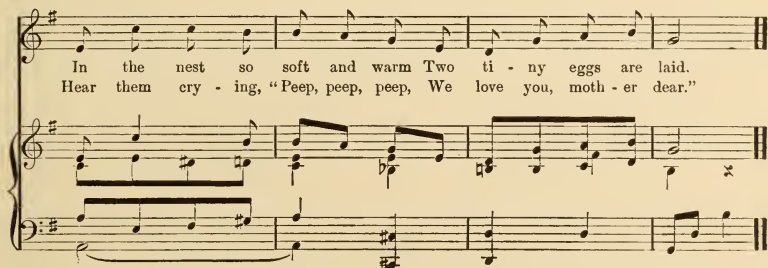
(Let the children join hands and form a circle to represent a hedge, two of the smallest being chosen for the eggs, and kneeling in the center. In the second verse they raise their hands and sing the "peeps," while all the children join in the last line.)

FRIEDRICH FROEBEL

Russian Folk-song



1. On the twigs, with-in a hedge, A bird her nest has made.
2. From be - neath the moth - er's wings Two lit - tle birds ap - pear.



In the nest so soft and warm Two ti - ny eggs are laid.
Hear them cry - ing, "Peep, peep, peep, We love you, moth - er dear."

THE RAIN-DROPS

(The children stand in two rows. Two of the smallest walk between the rest, singing the first verse and calling out a few others to join them at the words "and you, and you." The children thus called fall in behind the two rain-drops, and march about the room singing, adding to their number at each verse, and standing in a circle as they sing the last verse. Or, if the circle be a large one, the marching may all be done within it, the children twining about like a stream, and coming to a rest before their chairs, as they sing the last verse.)

EMMA CASE

H. KEATLEY MOORE

1. Pit - ter, pat - ter, here we come; two rain - drops small are we;
 2. Now all to - geth - er on we go; a ti - ny stream are we; We

Pit - ter, pat - ter, here we come; we want to reach the sea, we
 will not stop up - on the way; we'll go to find the sea, we'll

want to reach the sea. But we are both so ver - y small, so
 go to find the sea. But still the stream is ver - y small, - what-

lit - tle can we do, Oh, won't you come and join us, and you, and you, and
 ev - er shall we do? Oh, won't you come and join us, and you, and you, and

you, and you, Oh, won't you come and join us, and you, and you, and you?
 you, and you, Oh, won't you come and join us, and you, and you, and you?

3

Now steadily we flow along; a river wide are we;
 No more to rest until, at last, the river joins the sea.
 No longer weak, no longer small, our course we now pursue, —
 And yet there 's room enough for all, for you, and you, and you, and you,
 And yet there 's room enough for all, for you, and you, and you.

4

Dear rain-drops, you found out the way, and grateful all are we,
 For stream and brook and river wide have reached the glorious sea.
 And though at first you were so small, and we were very few,
 Just look how great and strong we 've grown, because we 've followed you, and you,
 Just look how great and strong we 've grown, because we 've followed you.

THE BIRDS' LULLABY

(Let the arms be extended to represent a cradle and swayed in time to the music.)

ISABELLA HOWE FISKE

GRACE WILBUR CONANT

Andante con moto

Up - stairs in the pine boughs Where the cradles sway, Lit - tle birds are sleep - ing,

p *Ped.* *Ped.* *Ped. simile*

Moth - er bird's a - way. Care - ful breez - es rock them Bus - i - ly, all day,

p *Ped.* *Ped. simile*

Care - ful breezes rock them Bus - i - ly, all day.

p *Ca - lan do*

From "The Snowflake Dance and Five Other Songs for the Kindergarten." Used by permission

THE FINGER FAMILY

(During first verse hold up right hand. As the fingers are mentioned in second verse, touch them, beginning with the thumb. Tuck the little finger into the palm of the hand and gently sway, softly humming over the last two measures.)

Words and Music by FRANCES WELD DANIELSON

1. I have a small fam - i - ly here, A fam - i - ly full of good
 2. You see the good fath - er so strong, The moth - er so kind all day

Con Pedale

cheer; A fath - er and moth - er, A sis - ter and broth - er, A
 long, The tall broth - er mer - ry, The small sis - ter cheer - y, The

ba - by both cun - ning and dear, A ba - by both cun - ning and dear.
 ba - by—let's sing him a song, The ba - by—let's sing him a song.

THE WAKING OF THE FLOWERS

(A SPRINGTIME OR EASTER EXERCISE)

(Let children, in groups of four or nine, be arranged in solid squares, their heads bowed, representing flowers sleeping in garden beds, with spaces between for paths, while an older voice sings softly the opening words. After this, at the point in the music indicated by a star, a child impersonates the sunshine and strays along the paths, lightly touching the little bowed heads, which rise, here one, there another, till all the garden beds are filled with bright flowers, which lift their sweet faces and sing their hymn of praise.)

FRANCES WELD DANIELSON

GRACE WILBUR CONANT

Andantino quasi allegretto

PIANO

The piano introduction is in G major, 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some chords. The bass line consists of simple chords and single notes. A dynamic marking of *p* (piano) is present. A pedaling instruction 'Ped.' with an asterisk is at the end of the first system.

SOLO, for older voice

The vocal solo begins with the lyrics 'Si - lent, each one, The ti - ny flowers are sleep - ing, Nev - er once'. The melody is in G major, 2/4 time, with a treble clef. The piano accompaniment continues with chords and single notes. A dynamic marking of *p* (piano) and the tempo marking *tranquillo* are present.

The vocal solo continues with the lyrics 'creep - ing From their cling - ing blank - ets warm; Wait - ing the sun.' The melody is in G major, 2/4 time, with a treble clef. The piano accompaniment continues with chords and single notes.

The piano accompaniment continues with chords and single notes. A dynamic marking of *poco cres.* (poco crescendo) is present.

Ped. Ped.

cres. sempre cres.

Ped. Ped. Ped. Ped.

cres. molto ed accel.

*Ped. **

f cres. sempre accel. cres.

Ped. Ped. Ped. Ped.

ff rit. molto

*Ped. * Ped. Ped. Ped.*

* This passage for piano, beginning with bar indicated by the star, should be played with constantly increasing animation till the reentrance of the voices.

THE FLOWERS' HYMN

mf a tempo

Fa - ther, to thee We lift our flow - er fa - ces, Waked by thy

mf a tempo

Ped. Ped. Ped. * Ped. * Ped. Ped.

sun-beams, Hap - py in thy lov - ing care. Fa - ther, for thee Are

Ped. * Ped. Ped. Ped. *

* all our gen - tle gra - ces ; We're soft - ly blow - ing, Sweet - ly grow - ing,

cres. p mf

Ped. Ped. Ped. * Ped. Ped.

f Thy lit - tle gar - den fair.

f dim. *pp*

Ped. Ped. Ped. * Ped. *

MOTION MUSIC

PROCESSIONAL

119

BRAHMS. Arr.

poco f

Ped. *Ped.* *Ped. simile*

cres.

sf

f

Allegro moderato e pomposo

SUNDAY MORNING

(QUIETING MUSIC)

TH. KULLAK

Andantino

p *dol.*

1st time *2nd time* *mf*

p

a tempo *pp* *rall.* *p*

103

SWAYING TREES

(Let the children stand, representing trees, the arms held out for branches, the fingers fluttering leaves. As the winds, indicated by the music, blow hard or lightly, so do the trees sway.)

SCHUBERT. *Att.*

Lento
p
Con Pedale
cres.
f accel.
poco a poco dim.
e rit.
p
pp rall - en - tan - do

THE EVENING BELL

(Let the children ring imaginary church bells, grasping a rope high overhead and pulling it slowly down to the floor.)

TH. KULLAK. *Att.*

Andantino con moto
pp
p dol.



INDEX OF FIRST LINES

	NUMBER		NUMBER
A birthday greeting to you, dear	67	Hear us thank thee, kindest Friend	16
A little band of knights are we	60	Holy night! silent night	42
A welcome, oh, dear children	68	Holy Sabbath, happy morning	3
All the happy children	57	How good to lie a little while	86
All the wide meadows are sweet with clover	90	How strong and sweet my Father's care	13
All things come from thee	65	I cannot do great things for him	21
"As ye would others should to you"	23	I cannot shine like the sun, so bright	105
Away in a manger, no crib for a bed	44	I have a small family here	117
Be ye kind one to another	33	I think, — when I read that sweet story of old	21
Birdies with broken wings	101	I wish my gift the very best	109
Blessed are the pure in heart	36	If all were rain and never sun	98
Blooming clover blossoms	92	In the trees the birds are singing	6
Bread and milk for breakfast	107	It is very nice to think	103
Breaks the joyful Easter dawn	51	Jesus bids us shine	9
Buds and bells, sweet April pleasures	84	Jesus, Friend of little children	25
Can a little child, like me	37	Jesus loves me! this I know	10
Carol, children, carol	41	Jesus, tender Shepherd, hear me	29
Children of the heavenly King	59	Little birds are flying	112
Clouds of gray are in the sky	72	Little brown seed, O little brown brother	79
Dandelions in the grass	85	Little lamb, who made thee	8
Each little flower that opens	7	Lord of the sunlight	26
Father in heaven, bless thy little children	1	Lord, who lovest little children	15
Father, we thank thee for the night	2	Now hide the flowers beneath the snow	75
Fly away, fly away over the sea	71	Now the day is over	27
For my home and friends I thank thee	11	O beautiful star	94
Freely ye received	32	O Lord, our hearts would give thee praise	69
From many a tower both far and near	50	Oh, I couldn't help it	87
Gentle Jesus, meek and mild	19	Oh, what can little hands do	111
Give heed, my heart, lift up thine eyes	46	On the twigs, within a hedge	114
"Give," said the little stream	64	On this blessed Easter day	53
God, make my life a little light	12	One day a sunbeam met a cloud	83
God of heaven, hear our singing	4	One little star in the starry night	22
Good-bye to all	70	Pitapat, pitapat	82
Happy as a robin	102	Pitter, patter, here we come	115
He prayeth best, who loveth best	108	Pumpkins are heaped in piles	38
He that loveth not	31	Queer little cradles	88

	NUMBER		NUMBER
Remember now thy Creator	34	We bring now our gifts to the Master	63
Saviour, like a shepherd lead us	17	We fold our hands that we may be	110
Saviour, teach me day by day	20	We give thee but thine own	65
Silent, each one	118	We love him	35
Snow, snow, everywhere	106	We romp with the flowers and grass	89
Suffer little children	30	Welcome, welcome, happy bird	81
Tall grasses are swinging	55	What can I give Him	43
The alder by the river	89	What child is this, who, laid to rest	47
The happy birds with joy will sing	54	What shall little children bring.	39
The leaves that all the summer long	113	When at morn I first awake	97
"The Master has come over Jordan"	14	When, his salvation bringing.	56
The old year now has run his race	48	When Mary in the manger laid	49
The quiet Sabbath morn is here	5	When my evening prayer is spoken	28
The squirrel hastens to and fro	74	When the snow is on the ground	77
The sun is gone down.	52	When the winds of evening blow	93
The world is so full of a number of things	98	Where do all the daisies go	73
The world is such a happy place	96	Whichever way the wind doth blow	100
Thou, gracious Lord, our Shepherd art	18	While shepherds watched their flocks by night	45
Tiny little snowflakes	76	Whither, pilgrims, are you going	62
'Tis children's day; from heart to heart	58	Who has seen the wind	91
To and fro, to and fro	61	Why do bells for Christmas ring	40
Twinkle, twinkle, little star	95	Winter day! frosty day	78
Upstairs in the pine boughs	116	Wrens and robins in the hedge	104

